

ARTS AND ACTIVITIES

TEACHER'S ARTS AND CRAFTS GUIDE



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(Write in No. 3 on Inquiry Card)

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ARTS AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Vol. 45, No. 3

APRIL, 1959

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60 E. 42nd St., New York, N. Y.

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SHOP TALK

An excellent source for decorative painting supplies, metal and wood blanks, etching tools, stencil knives, gilding materials, brushes and many hard-to-find items every art class needs is E. P. LYNCH. This firm, which allows special rates to teachers and schools, publishes a well-organized 20-page catalog containing hundreds of illustrations. Get your copy by writing No. 278 on your Inquiry Card.

Now it's economical to equip every classroom with an opaque projector. A new professional model called MAGNAJECTOR retails for under \$10. It can enlarge about 150 times any picture, map, drawing, text, handwriting sample or printed material in black-and-white or full color. Any object held in the palm of the hand may be projected as well. Constructed of heavy-gauge plastic, the MAGNAJECTOR weighs only 28 ounces,



measuring 11x8x4½ inches. Equipped with a six-foot cord and a 60-watt bulb, it may be plugged into any 110- or 115-volt electrical outlet. It has full United Laboratories approval. For more information, write No. 279 on your Inquiry Card.

A saver of teachers' time, tile decorating is an easily-arranged art activity that depends on your supply of blank tiles, glazes and your students' ideas. And the finished work needn't end up as no more than a hot dish tile! A little ingenuity will fit them into napkin or letter holders, book ends, table tops, trays — even lamps. An excellent source for the materials you need, tiles, trivets, backs, hangers, frames, etc., is SORIANO CERAMICS. For their free descriptive price list write No. 280 on your Inquiry Card.

A new hygienic foil inner seal beneath the metal lids of AMACO showcard colors and AMACO finger paint has been announced. The double-sealing of the non-toxic, homogenized colors guarantees they will reach the user "factory fresh". The finger paint comes in eight colors and AMACO's 27 showcard colors include gold, silver and copper. For more information about these "double-sealed" art products, write No. 294 on your Inquiry card.

Art students who want to go a little deeper into portrait-painting will be interested in a new manual by Margaret Yard Tyler titled "Bringing Portraits to Life". Founder of the Yard School of Art in Montclair, N. J., Mrs. Tyler is best known for her remarkable success in freeing children's creativity. Her methods allow imagination to flourish but the hard facts of technique rooted in control and discipline underline her students' work.

The aim of portrait painting is to capture the inner personality of one's subject and Mrs. Tyler's 10-lesson, teach-yourself manual, carefully studied, practically guarantees improvement in the understanding and rendition of portraits. For information on where to get this beautifully-printed, four-color illustrated manual at a surprisingly low cost—in a first edition if you hurry—write No. 281 on your Inquiry Card.

A tripod-type easel just announced applies a new principle in easel design to get unexcelled rigidity, compactness and ease of assembly. The use of special strong lightweight woods provides sturdiness of construction without weight. The complete unit consists of an adjustable tripod and a detachable 12x16-inch sketch box and palette, the box equipped with holding attachments that will accommodate canvases or canvas boards up to 30 inches in height. The unit is ideal for either outdoor or indoor painting. For data on price, write No. 283 on your Inquiry Card.

A colorful booklet on brushes, expressly written for teachers and supervisors, answers many vital questions: "How important are brushes in my art education program? How do I go about selecting the right type? What do I look for in a good school art brush? How can I make sure of getting the type and quality I need?" Also included is a complete check list for judging undesirable features of brushes for school use. For your free copy write No. 284 on your Inquiry Card.

Students are bound to respond to the suggestion that they use pencils that turn into water color. With water color drawing pencils they can draw, paint or do both together. The method couldn't be simpler. Quick sketches made with the pencils are moistened with a wet brush. The colors

jump to life and various picturesque effects unfold before your eyes. Even very young children can handle such a medium and get water color effects they previously couldn't have experienced until they were much older. Of course these pencils have no parallel when it comes to fine poster work and bulletin board accents. They come boxed in sets of 12 and 24 assorted colors or in ¼ gross boxes of one color, the latter most suitable



for school use if several of the 28 possible colors are chosen. For information that will give new scope to your art program write No. 285 on your Inquiry Card.

Do it NOW—If you haven't yet sent for your 1959 Cleveland Crafts catalog. This is a big book—8½x11 page size, 60 pages—listing every conceivable supply for either art or craft work. We first mentioned this catalog in Shop Talk in the December, 1958, issue and supplies may be getting low. Yours is free if you write No. 286 on your Inquiry Card.

Flocking most of us never heard of until they started doing it to Christmas trees. But now how can you do stage scenery or any kind of impressive display without a flock gun?

An enterprising manufacturer has prepared a new Master Flock Kit consisting of the flock gun, an aerosol can of adhesive for use on three-dimensional surfaces, a can of adhesive and brush to be used where overall flocking is not desired, a squeeze bottle of adhesive for free-hand drawing of designs to be



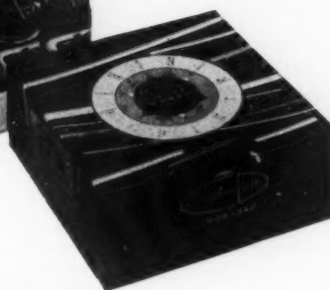
flocked, shaker top for flocking small objects and an all-purpose stencil knife. Especially made up to take a small amount of space the new kit is economically priced and easy to use. For more information write No. 287 on your Inquiry Card.

A woman in the northwoods of Wisconsin performs an interesting service. She locates and lists sets of nature prints for teachers and schools. As well as Audubon birds, wild flower portraits, circus and farm animals, she lists famous paintings, fine prints from Europe such as art work of French children of Paris' Thursday Academy and Italian children of the Mazzoni School. To get a free copy of the current listings, write No. 288 on your Inquiry Card.

Cutting and trimming boards are measured today by their safety features. A 1959 manufacture has a guard which prevents the placing of finger or hand under the blade's cutting edge. A newly-designed heavy-duty positive-action safety spring absolutely prevents the blade from falling accidentally. Along with the safety features, the board has an easy-on-the-eyes pastel green surface and all these qualities are built into the entire range of cutting board sizes. To get details and prices on a cutting board to suit your classroom situation, write No. 289 on your Inquiry Card.

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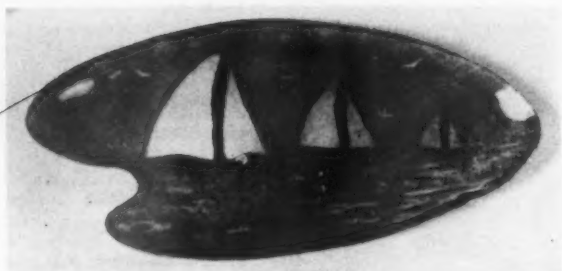
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NO TWO ALIKE

By MABELLE GUTEKUNST

Enameling on copper seems to gain significance if students have designed and shaped their own forms. It takes only a jeweler's saw or metal snips, a soft-faced hammer or forming hammer and sand bags to make entirely original copper shapes.

To design the bowl or tray, sketch on paper a geometric form such as a scalene triangle, trapezoid or quadrilateral or an oval about the desired size. With a free-flowing line, join or nearly join the corners going around the shape several times, sometimes within and sometimes outside of the geometric form and in general avoiding indentations. Critically examine the lines until a pleasing shape seems to appear. Accent this in a heavier line and then cut it out to serve as a pattern.

With rubber cement, adhere the pattern on 18-gauge sheet copper. A jeweler's saw (preferably about five inches deep, with a number four or six saw blade lightly run through beeswax for smoother functioning) is best for cutting around the pasted pattern. A heavy tin snips may be used but I find that copper takes greater strength than most students have. A notched bench pin, made by a good carpenter or the manual training class, helps support the piece of copper during the cutting.

The paper pattern is now removed and the copper piece is placed on a rack in the enameling kiln for annealing, or softening. This is done by heating the copper to a cherry red, a matter of four or five minutes at regular enameling temperatures. The red-hot piece of copper is then plunged into cold water, rack and all, for quick cooling. Most of the fire coat comes off with this dip and the metal is left almost soft enough to form with the hands.

A wooden, leather or other soft-faced mallet is used for the shaping so as not to leave dents on the metal. It is helpful to work on leather-covered sand bags, but any wooden bench will serve. The tray is held at about a 45-degree angle and hammered a half-inch in around the outside, working evenly so as to avoid ruffled edges. The



hammering may be continued farther toward the center to get the shape desired. Always work completely around the tray.

Pounding rapidly hardens the metal and the piece will have to be annealed two or three more times during the forming process. In annealing copper a salt solution (one teaspoon to about one half cup of water) brushed on both sides of the metal makes the fire coat drop off more readily.

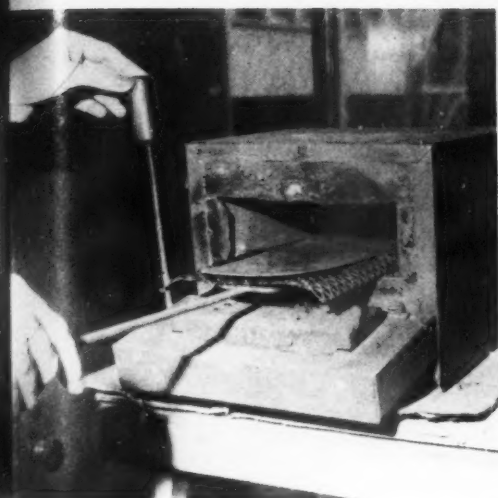
Most of our trays are turned up about the outer three-fourths of an inch, but further hammering, bringing up the outer edge evenly, forms a deeper bowl.



2



3



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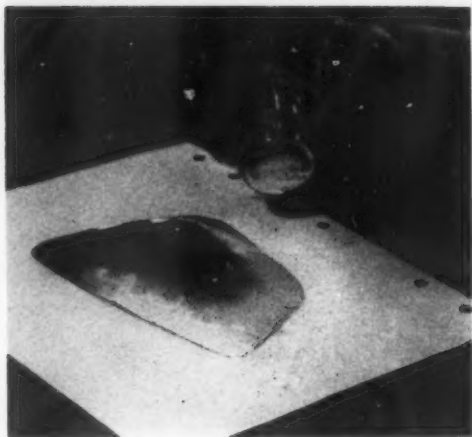


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(1) Geometric form drawn in free-flowing line leads to development of shape for tray. (2) Heavy tin snips will go around pattern rubber-cemented to copper but cutting metal requires so much strength that (3) jeweler's saw is easier to use. (4) Requisite for forming copper is annealing or softening (by heating it four or five minutes at regular enameling temperatures). (5) Holding form at 45-degree angle on leather-covered sand bag, student shapes tray by going all around edges with strokes of soft-faced hammer. Since pounding hardens metal, piece has to be annealed more than once during forming process. (6) When tray is formed, to get outer (top) edges level may require filing.



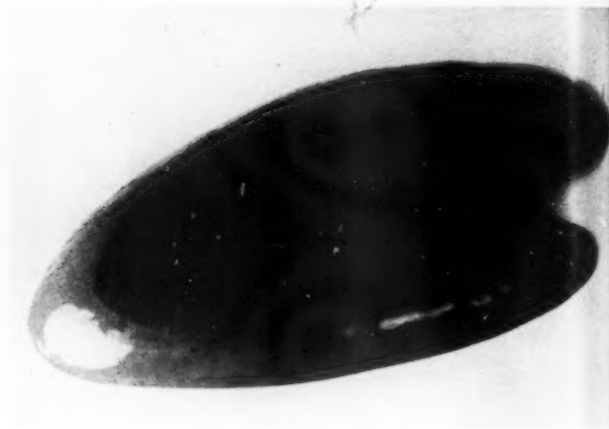
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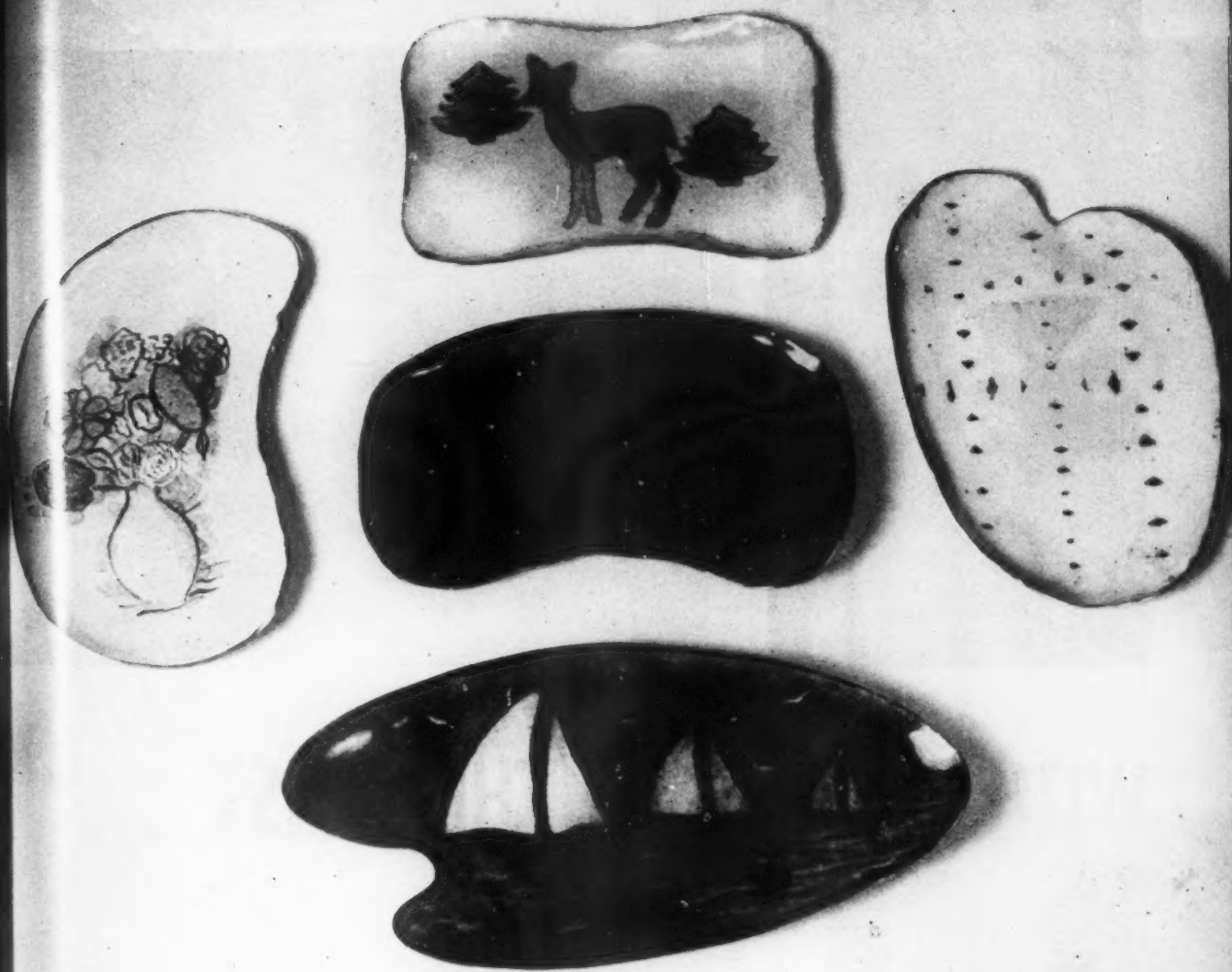
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(7) Partial counter-enameling (around edge of tray back) avoids chipping of enamel from face. (8) Base enamel coat is applied, fired on front, (9) then design may be put on in various ways. Here student removes paper towel stencil overlapping her first previously fired motif. (10) Piece of felt cemented over bare copper spot on back finishes tray.

Tray or bowl may have to be flattened in the center occasionally by tapping it in the center while it rests upside down on a flat surface. This helps to keep the edges even. When viewed at eye level, the top edge must be straight. It may even have to be filed.

When the student is satisfied with the form, his tray or bowl is ready for enameling. Since the copper has been extensively handled with the fingers, it must be very carefully cleaned in preparation for the decorating stage.

In order to prevent the enamel from chipping off the face of the tray, the back is partially counter-enamelled. A weak salt solution is again brushed on the metal to keep the fire coat from adhering. From a piece of paper towel, a shape a little smaller than the bottom of the tray is



cut, moistened with water and placed on the back. A thin gum tragacanth or agar solution is sprayed around the tray's edge, and enamel sifted on the exposed copper. Be sure to put plenty of color on the outer edge. Tragacanth is again sprayed over the enamel so that it is wet, just short of running, and a second even coat of enamel is sprinkled on. A third spraying and sifting must be applied if any bare copper shows through. The paper toweling now comes off and the enamel must dry thoroughly before firing. In this first firing it is advisable to underfire a bit—that is, remove the piece from the kiln before the enamel has completely matured.

The top of the tray may now be cleaned and carefully polished if a transparent enamel is to be used or just

cleaned if an opaque color is used. The base coat is put on wet just as on the back with repeated spraying of a thin gum tragacanth or agar solution and dusted with enamel. One firing should be enough if carefully done. The salt solution may be applied to the bare spot of copper on the back. For this firing be sure the tray rests not directly on the wire rack but on a stilt or support that touches only the bare spot of copper on the back. Small circles cut from Specific Marinite Type A, manufactured by Johns-Manville Corporation, make good supports as they withstand high temperatures and stand firm.

Any form of design may now be given to the counter-enamelled tray with its fired base coat. Stencil designs may be cut from paper toweling (continued on page 42)



1



2

WITH A TWIST OF THE WRIST...

... and aid of pliers and file, beginner makes original creation on first day in class, gets unforgettable introduction to jewelry-making.

By MABELLE GUTEKUNST

At the end of a student's first jewelry class at Flower Vocational High School for Girls, she has a new piece of jewelry. It's a copper pin, bright as a new penny and all her own.

Each student is given a piece of 14- or 16-gauge copper wire about 16 inches long. With a pair of pliers or her fingers she first bends back a quarter-inch of the wire to serve as a catch. From there she may loop or coil, weave or interlock the wire as she pleases so long as she remembers to give a certain amount of firmness to her pin. Just before she has used up the last inch and a half or two inches of wire, she will make a single coil (as in a safety pin) to provide a spring for the pin stem. With a file she tapers off a half-inch point on the remaining end. A fine piece of steel wool may be used to give the tip a smoother and sharper point.

Outer loops of wire may be flattened with a hard-faced hammer on an anvil or piece of steel for accents. The whole pin may be given a satin finish by rubbing with double or triple zero steel wool or an even higher polish with



3



4



5



6

(1) Examples of wire creations show limitless variety. Each is made from 16 inches of 14- or 16-gauge copper wire. (2) Students loop one end of wire to start, (3) file remaining end to point to form pin. (4) Between start and finish lie kinks, curls and turns according to each girl's wish, except that firmness demands designs that are not too open. (5) Next students take up caging stones. (6) Large interestingly-shaped beach pebbles caged in copper or white metal may be suspended as pendants or (7) smaller ones hung from chain as charms.

7





(8) Student cuts aluminum 14-gauge wire into short lengths which she will form into links for chain. (9) Soft and easily-manipulated, aluminum wire gives quality of silver to necklaces, bracelets, pins. (10) After exigencies of soldering silver, student can tackle almost any other hard soldering. (11) Powered buffing wheel speeds finishing of silver pieces but polishing can be done by hand. (12) Each of these completed pendants uses solid piece of flat 22-gauge silver domed with dapping punch and die to give contrast and center of interest. Top center pendant was gold key for 18-year-old maker in Scholastic Art Awards.



tripoli, white diamond compound or polishing rouge on a buffing wheel or hand-rubbed. The whole process is completed in 20 to 30 minutes. It is best not to rework the wire after it has once been formed as it is difficult to get the kinks out.

Different kinds of wire respond differently to the bending so the student should experience the feel of as many kinds of wire as are obtainable.

To add a new note the students were asked to bring to class any pretty stones or beach pebbles they could find. Galvanized iron 20-gauge wire, available at any hardware store, and thin copper wire were made available to the students to cage or hold their stones.

A careful examination of each stone determines its best position and the contour of the stone indicates the best way to wrap it. A half-inch loop is formed at one end of the copper or white metal wire and placed at the top of the stone. The wire is then brought down and around, interlocking if possible to secure the stone firmly within the folds of wire. The end comes back to the top where it is tightly wrapped around the lower end of the loop and then cut off. If a large stone is caged to be used as a pendant, a jump ring or circle of wire may secure it through the loop to a leather thong, ribbon or inexpensive copper or white metal chain. In the same way several

caged stones may be secured to a heavier chain and made into a charm bracelet. Matching stones may be attached to copper or white metal earrings with loops. (These may be purchased for less than 10 cents a pair. Various kinds of chains may be purchased by the yard and cut into desired lengths. Spring rings, jump rings and catches of the desired metal also may be purchased to complete bracelets and neck chains.)

Heavy soft aluminum wire, being very flexible and easy to control, has great appeal for some students. A 10-gauge and a 14-gauge wire were available from which the girls were told to make a pendant, bracelet or earrings and go "all out" in their designs and their first pieces were very elaborate. When they were given material for a second piece, their designs became much simpler and smaller.

The time had come to make jewelry that had the freedom of these lesser metals but more permanency and finer workmanship. Sterling silver wire for pendants or pins was decided on. The students made many rough sketches, largely to determine the approximate size and shape of their pieces.

Designs that would be firm yet airy were to be a network of wires soldered together. Ideas were tried out on paper. Three-dimensional effects were possible and the structure

of the atom showed its popularity. The students now know some of the limitations of wire and could proceed more intelligently with a design than if this were their first piece.

Some students chose heavy square or round wire while others preferred the lighter weight. About the commonest choice was 20-gauge sterling silver wire.

To give the outside a different texture and weight from the wires on the inside, some twisted wire was prepared. To make this, about seven feet of wire was cut and the two ends brought together and tightly secured in a bench vise. A bent nail with the head cut off (or a bobbie pin) is fastened in a hand twist drill. The bent nail in the loop end holds the wire taut while the twist drill is slowly turned until the desired twist comes into the double strand of wire. About three feet of twisted wire is now available.

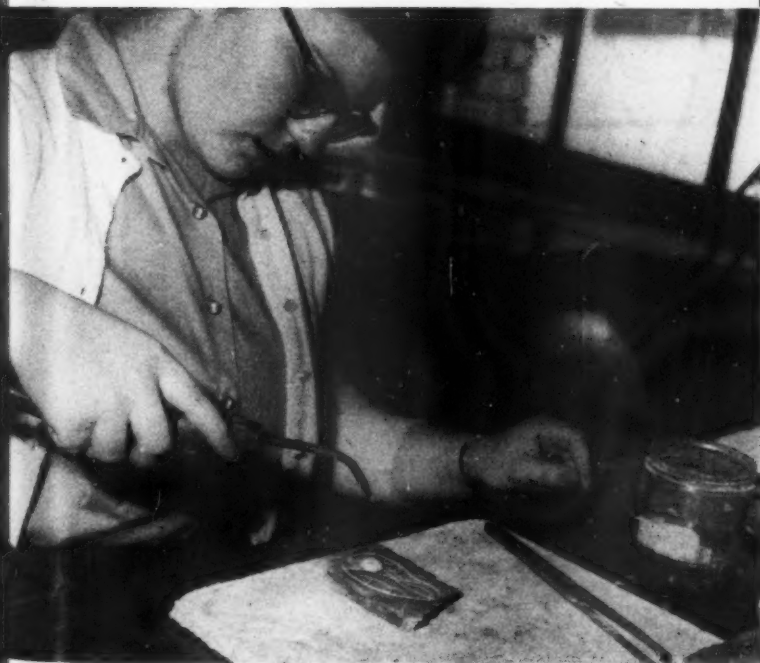
With a string the student can measure the length needed to go around her sketched design. Her piece is cut from the twisted wire. The two ends of her small pieces are filed flat and brought together and now the class gets its first lesson in silver soldering or "hard" soldering.

A good torch is a prerequisite. At the present time we use the Prest-O-Lite air-acetylene torch with one large tank and four torches attached. The "extra easy" silver solder which we use has the lowest melting of the hard solders. It is fluid at 1175 degrees F. (continued on page 39)

12

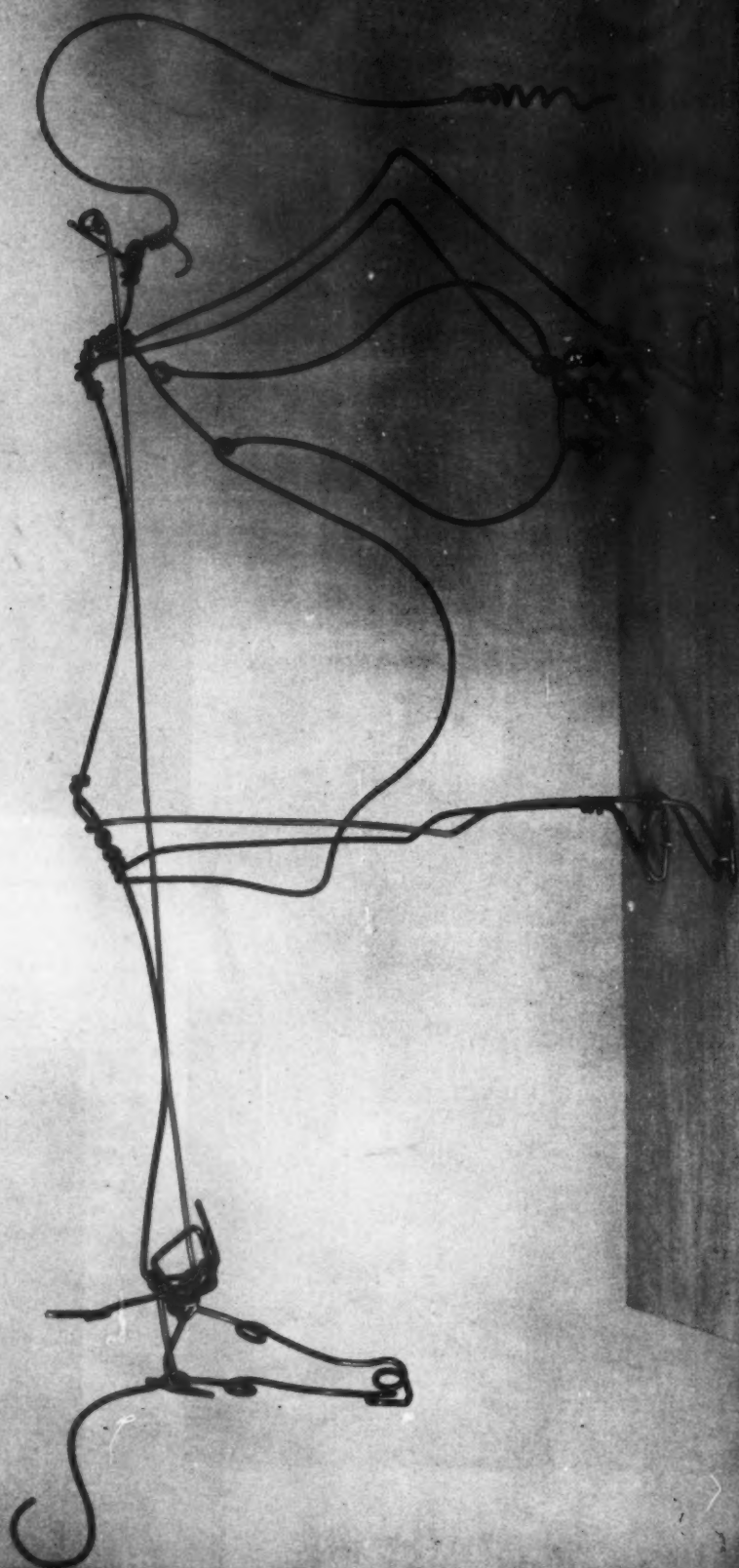


10



11





When is a cow more than a cow? When Alexander Calder, the American sculptor, caricatures her in wire. This he did in 1929 and the work is now an honored treasure of the Museum of Modern Art where it has amused and delighted thousands.

Calder is most famous for inventing sculpture that moves. When it was first exhibited in 1932, Calder asked his friend Marcel Duchamp what he should call the new constructions. Duchamp replied that they should be called "mobiles." A year earlier, Jean Arp had suggested to Calder that he call his non-moving constructions, "stables."

Calder was one of the first sculptors to see the possibilities of "opening up" sculpture so that the spaces became as important as the solids.

Last year, his 21-foot motorized mobile called *The Whirling Ear* was given a place of honor alongside the outdoor pool of the U.S. Pavilion in the Brussels World's Fair. He also made a flying trip to Italy to supervise the installation of his sculpture for a ballet set in Gian Carlo Menotti's *Festival of Two Worlds*. Perhaps most ambitious of all Calder's work is a 30-foot-high mobile entitled *The Clockwise Spiral*, created for the new Paris headquarters of UNESCO.

Alexander Calder comes from a family of artists. His father and grandfather were sculptors, and his mother was a painter. Today, in his Connecticut farmhouse, Mr. Calder continues to produce sculpture that is new, bold and exciting.

Cow is reproduced
through the courtesy of
The Museum of Modern Art
Gift of Edward Warburg

LITTLE PEEP GROWS



Big Cluck and Little Peeps get all dolled up for appearance in downtown dress shop window where they are big attraction during Easter season.

By **LAURA ROSE JUPIN**

Art Consultant

and **FRANCIS CARR**

Teacher, Grade 2
Franklin School
Centralia, Ill., City Schools

It all happened after we read about Little Peep in the second grade reader. One of the children, remembering the big paper mache eggs they made last year, asked the teacher if they couldn't make chickens that way. The teacher remembered the remark, so some weeks before Easter, she called in the art consultant to plan the project.

The manual arts supervisor furnished some dowel rods cut about six inches long. A ball of clay on one end of the rod served as a base for the chicken. The children tied paper to their sticks and then began covering it with newspaper strips dipped in wallpaper paste. Two or three of the children watched the supervisor mix the paste so that they could do it. They started with an empty coffee can and filled it three-quarters full of water. Then they dusted in wallpaper paste powder and shook the can until the mixture thickened.

When the chickens were almost finished, someone mentioned that in the

S INTO BIG CLUCK

"We're a year older, too. Easter chickens can't be Little Peeps forever! Last year we made paper mache eggs, this year a mama hen and her brood and life-sized girl to tend them."



Ball of clay on one end of dowel rod furnished by manual arts supervisor creates sturdy base for chicken. Children fluff out bodies with crumpled paper tied to rod, then cover it with pasty strips.

When chickens are dry, ready to paint, children select black, white, bright yellow, finish with coat of shellac. Dressing them in fancifully-trimmed bonnets and capes is last and most exciting step.



story Little Peep grew into Big Cluck. This led to making a large hen. Here the custodian came on the scene to make a wooden base for the large piece. Each child, after finishing his chicken, worked on Big Cluck.

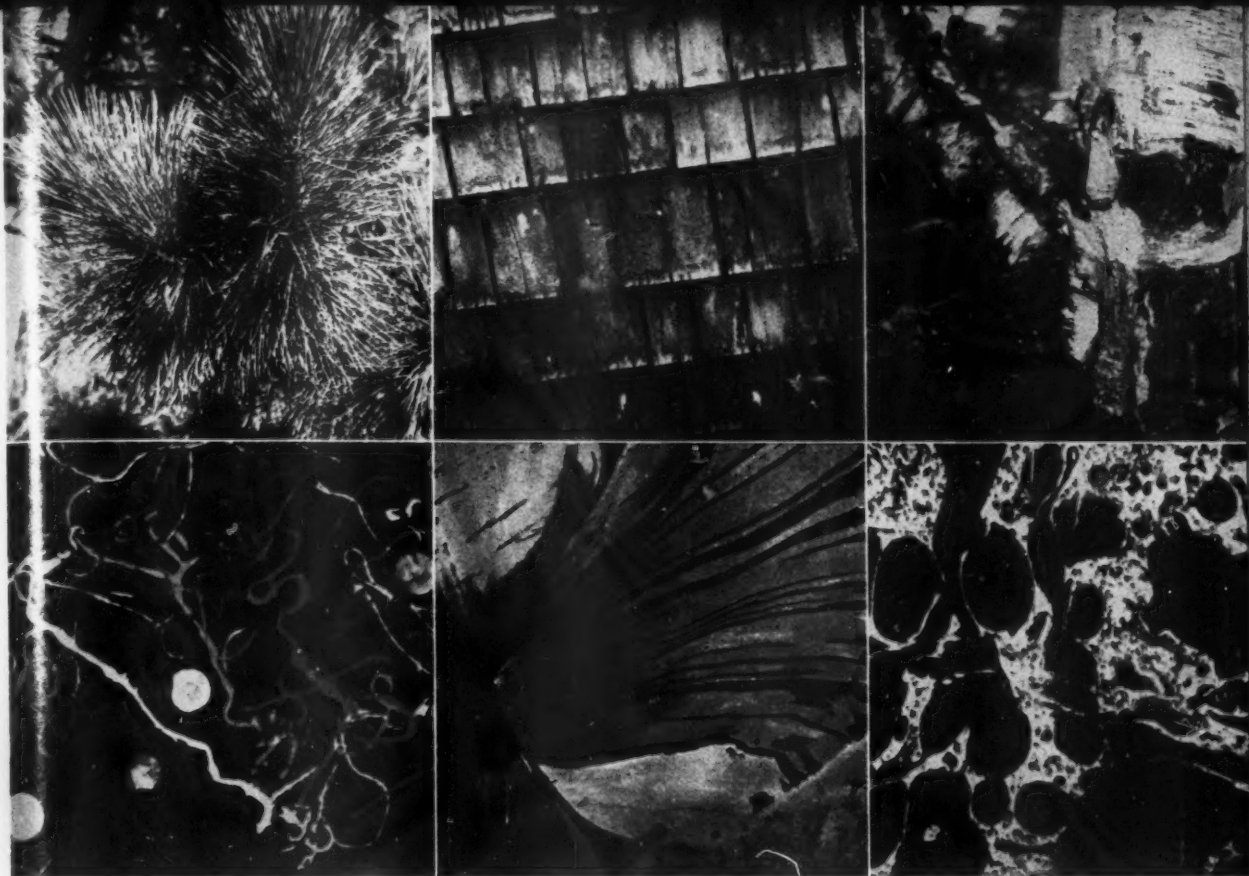
After the chickens were all finished, they were painted yellow, white and black and then shellacked. The children brought materials from home to make capes and bonnets. They used a pattern and cut around the material with pinking shears and in some cases, took their work home to have ruffles sewed on by machine. The bonnets were made by pasting cloth to cardboard shapes and stapling on ribbons.

This project proved very popular with the students. Each child named his chicken. One little boy insisted that his black one was a sad chicken. Although there were no names on them after they were finished, each child knew which one was his.

The mama hen and her brood were displayed in a downtown dress shop window for several days before Easter and again they were displayed at the annual art exhibit, where they created a lot of interest. There was usually a crowd around the table holding the mother hen and her brood. Also, I noticed one of the children usually was there eyeing his own chicken and perhaps telling someone how it was made. •

To make bonnets stiff, cloth is pasted on each side of cardboard pattern and ribbon ties are sewed or stapled on with trim of flowers or feathers.





The World Gives Us Textures

By **WILLIAM BEALMER**

Director of Art Education
State of Illinois



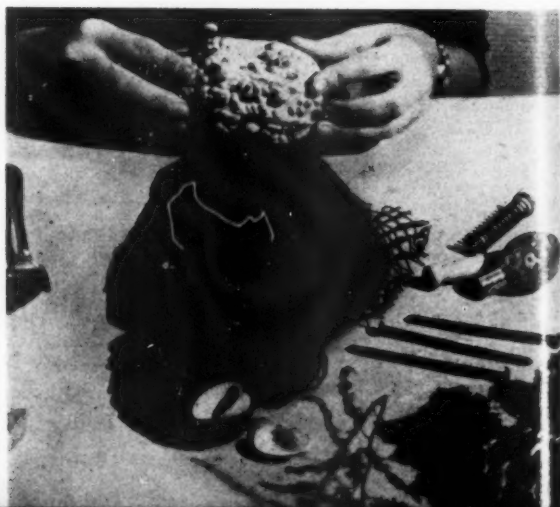
A world without textures would be an uninteresting world, an unimaginative—and unimaginable—environment. The world gives us textures in the foamy sea, the shifting sand dunes, the weather-beaten rocks, gnarled twigs and in all living creatures. In a school room there are textural differences in the walls, desks, floor covering, drapery and books and materials that are used for study.

The tactile appreciation of the surface quality of objects comes through the soft tissues of the hand rubbed over that surface. It also can be seen. Thus, eyes, hands and mind become instruments for developing tactile sensitivity. Rain, snow, sun, time of day and season change the world's textures. Glass buried in sand becomes cloudy and grainy. Rough wood or rock becomes smoother when beaten by the wind and rain. Wood shingles twist and parch under the sun's heat, and tree bark changes when fungus attacks it. Texture looks different viewed from a distance, at close range or through a



microscope. Soil looks bumpy if closely viewed but flat if seen from an airplane. Sand that looks smooth from a distance feels coarse and gritty. A cut onion looks one way viewed with the naked eye, but under a microscope the cell structure has an entirely different textural appearance and the molecular structure would project still another visual concept.

One of art education's unique contributions is the opportunity it gives children to explore, use and create textures. This use of textures toward the ultimate development of the eye, hand and mind is essential for the growth of sensitivity. In few areas of the curriculum other than art can children become so involved in sensory experiences. Art helps them sense differences and similarities in their environment.



Providing for the exploration of textures—or for any art experience—involves the organization of materials and the development of a climate conducive to creative action. Regimentation, superficial art projects and inhibited motivation do not help to create such an environment. On the other hand, the workshop approach involves a free break-up into interest groups with the furniture and equipment arranged according to these interests. Through this approach, the art activity ceases to be a dictated one and becomes a series of experiences that encourage children to see and work in relation to their own needs, abilities and interests.

The procedure obviously requires a large assortment of the various types of textures: natural textures such as grasses and fibers—straw, corn, husks, cat-tail leaves, goldenrod, sunnycorn, bamboo stalks, cornstalks, wheat, rushes; seeds and grains—squash seeds, watermelon seeds, corn, rice, nuts; wood and the bark of trees—poplar, birch, oak, maple and driftwood; sea and land forms—shells, sand, rocks and soil; manufactured textures such as paper and cardboard—egg carton, apple packing, corrugated cardboard, sandpaper, tissue paper, metallic paper, wrapping paper; products made of metal—screening, hardware cloth, bolts, nails, screws. These and many more objects are materials common to our environment and are art forms to be changed and organized into arrangements that express ideas, feelings and moods.

Experimentation for the sake of finding new ways, new uses and new inventions is a basic part of the creative act. Experimentation is not an end in itself; it does not mean uncontrolled and unmotivated activity; nor is it random expression. It is a process through which children devise new and better ways, adapting, finding and examining many possible solutions.

When freedom in room organization and use of materials is mentioned, too often teachers forget that this freedom must be purposeful. It must be a freedom with emphasis on individual expressions of quality according to the ability of the individual. In any form of experimentation, and especially that dealing with “found” objects, there must be guidance, motivation, creation and evaluation. Random expression without regard for aesthetic quality defeats the true purpose of experimentation.

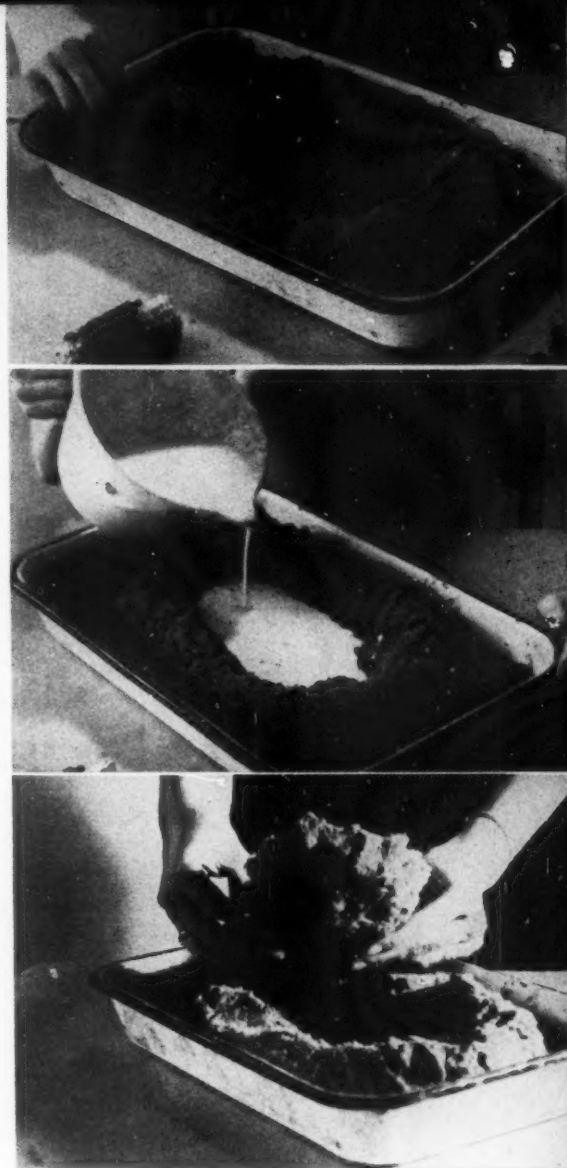
Experimentation with textures eventually can lead to an awareness of design qualities. Such an activity as making slides from nature forms and textured materials helps to develop this awareness. Feathers, leaves, flowers, grasses, cloth or grains inserted between 2x2-inch pieces of glass can be projected on a movie screen. Combinations of such materials as water color paint, nail polish, spirit lacquer, cellophane, tissue paper and transparent tape may be used to add color to the slide. This experience can lead to other art activities involving collage and other arrangements of textures.

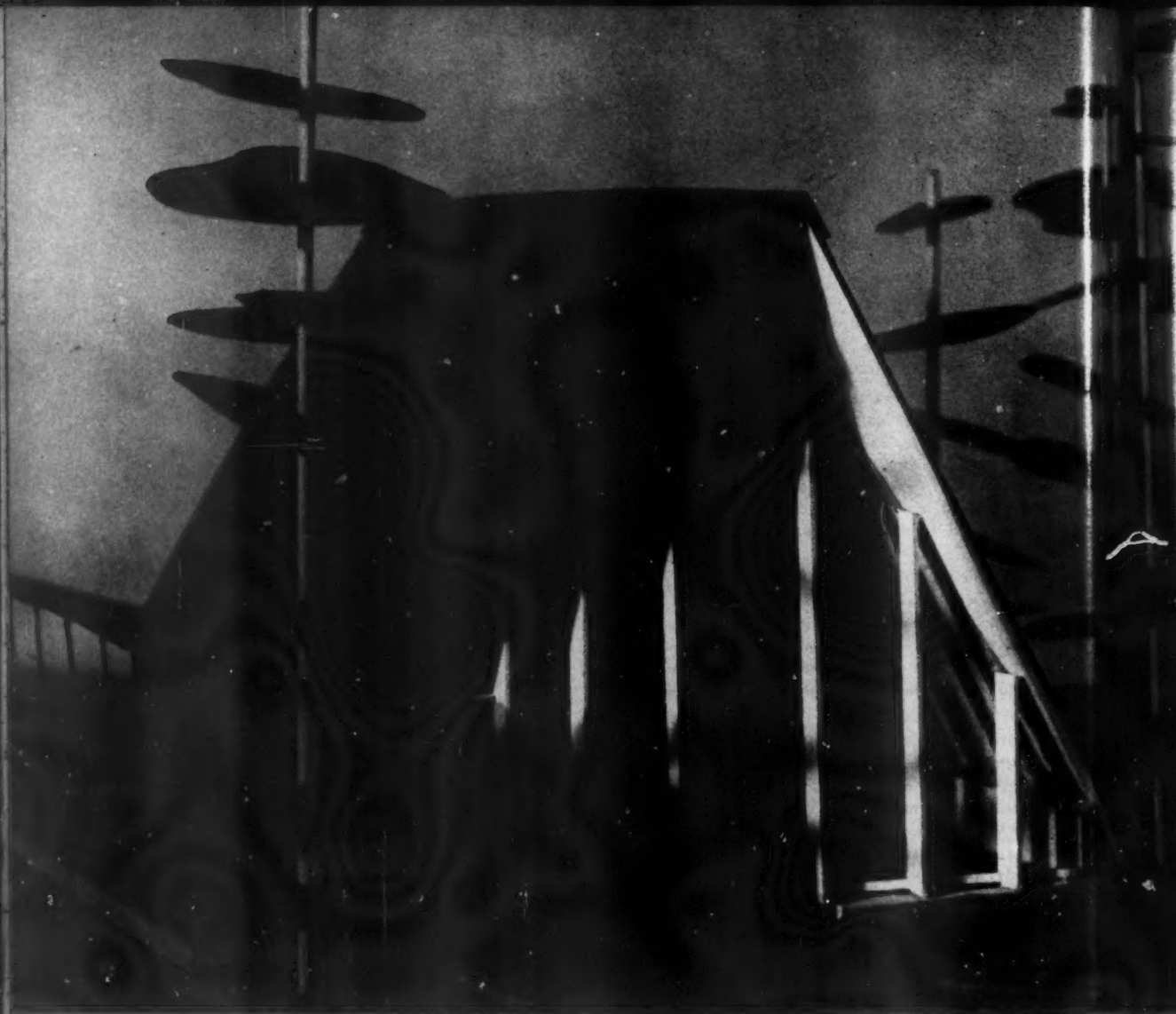
A collection of textures on a table brings on learning experiences when children close their eyes and touch the objects. Questions such as “How does it make you feel?” “What does it suggest?” “Is the surface rough, sharp, smooth?” “What other textures have similar surfaces?” “What other

textures are different?” can be asked to get children to express in words their reactions to the textures. Even words can help to develop an awareness of the world of texture. Such questions might be “What objects can we find that are rough? Or smooth?” “What words describe the texture of grain, sand, ice, gravel, a blade of grass or a lump of wet clay?” Experimentation with texture need not be predetermined nor teacher-dominated. Such activities, however, must challenge the innate inventive ability of children and aim toward their self-discovery.

Small children unconsciously create textures. Fingerprints in mud or sand, pebbles arranged in varying patterns, sticks carefully placed in the earth—these and many other actions are examples of small

(continued on page 41)





Since ninth grade, I have had a steadily growing interest in architecture. It was not until my senior year that I realized the predominance of this interest.

In my freshman art class I had a great interest in the design of automobiles. In my junior year I experimented with water color and other mediums. When I reached my senior year I began to carry out my lingering interest in architecture.

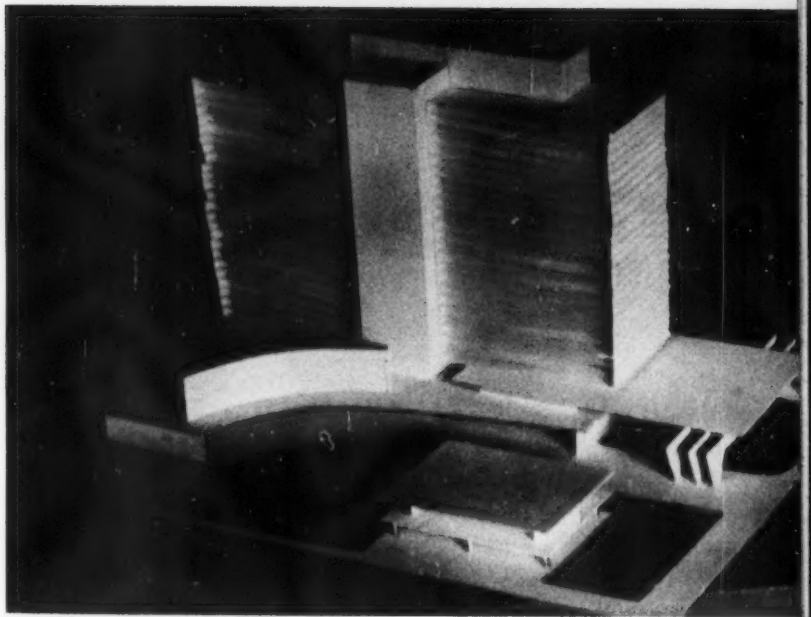
When I would decide to build a model I first drew rough sketches of the most pleasing angles to obtain the best proportions. I then drew full-size patterns of the different sides of the structure and proceeded to cut

out the parts. For the basic structure I used pebbleboard, and for the finer design and more detailed portions, I used detail paper. I painted only a few of my models, for I prefer to accentuate the contemporary design.

My friend, Ken Basmajian, took the photographs on these pages.

Fred Robinson

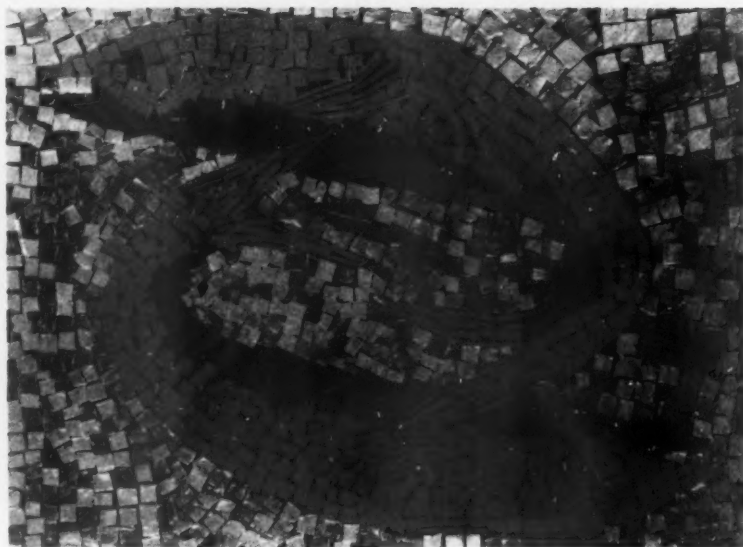
Fred Robinson
Grade 12, Technical High School
Springfield, Massachusetts



ARCHITECTURAL MODELS—Fred Robinson

JUNIOR ART GALLERY





Treating bits of paper as if they are tesserae presents same exciting design and color problems, leads to interest in working with more permanent media.

Anything Goes in Mosaic...

... and everyone goes for them, too. Rising popularity of craft among students of all ages as well as adults proves truth of worn phrase: anyone can make a mosaic.

By **LUCILE H. JENKINS**

Art Teacher, Van Horn High School
Kansas City, Missouri



Student works for contrast in color and texture in seed mosaic, learns simple direct design is requisite for this medium. Right, spice cabinet supplies main elements for mosaic showing coconut trees against mountain background. Rice and beans add size and color contrast.



Mosaic work is basically simple—something like fitting together the pieces of a puzzle. Each person soon discovers new materials and new ways of combining them so that the results are limited only by the imagination. "Anyone can make a mosaic" has become almost a cliché but the rising popularity of mosaics among people of all ages proves that truth lies in the ruts of a well-worn phrase.

Mosaics are appearing more and more frequently in the classroom as a solution to the problem of what to do with an empty wall space. At the same time they offer varied stimuli: work with an unfamiliar medium, work with a group, an opportunity to apply acquired knowledge of design and color, and the satisfaction of producing something that has permanent beauty.

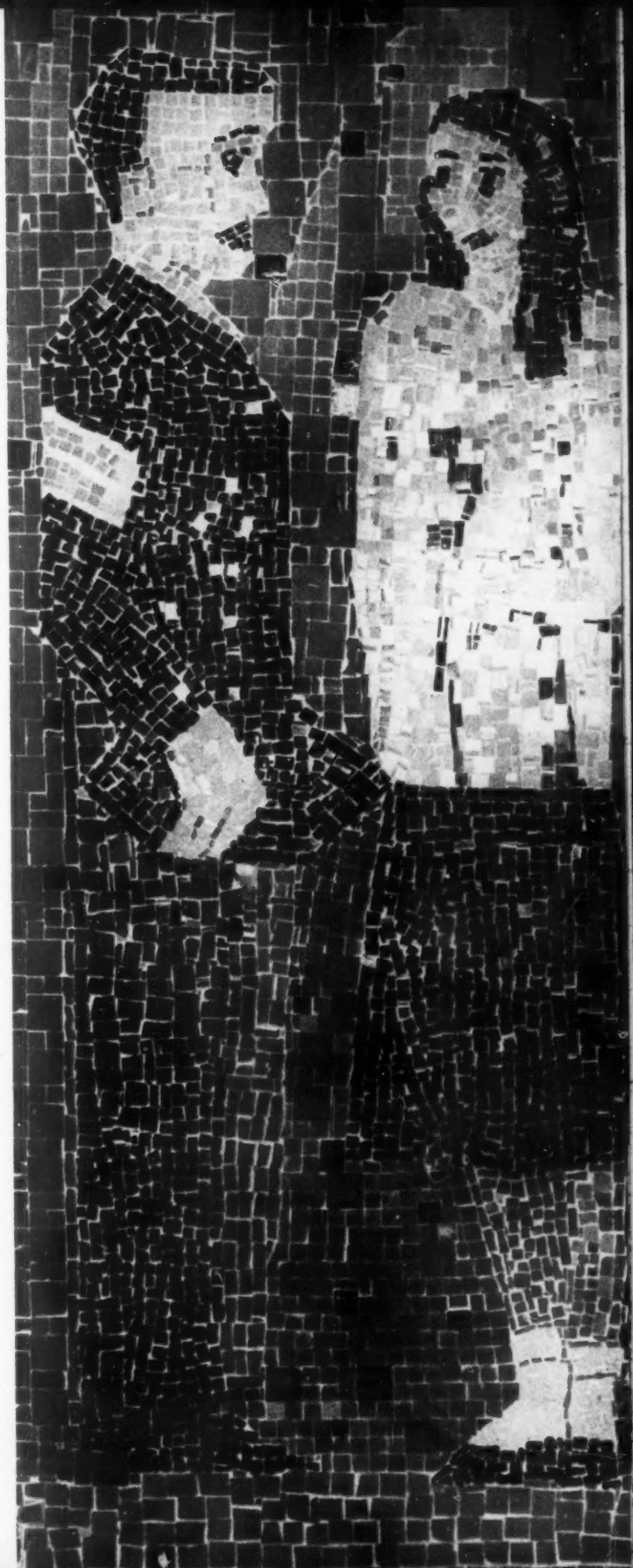
Therefore, mosaic-making may become an important part of the school art program. The type to make depends on the age group involved, their interests and perhaps on the accessibility of materials. For those who have never made a mosaic, one of the many fine books on the subject will give you detailed information on this age-old craft.

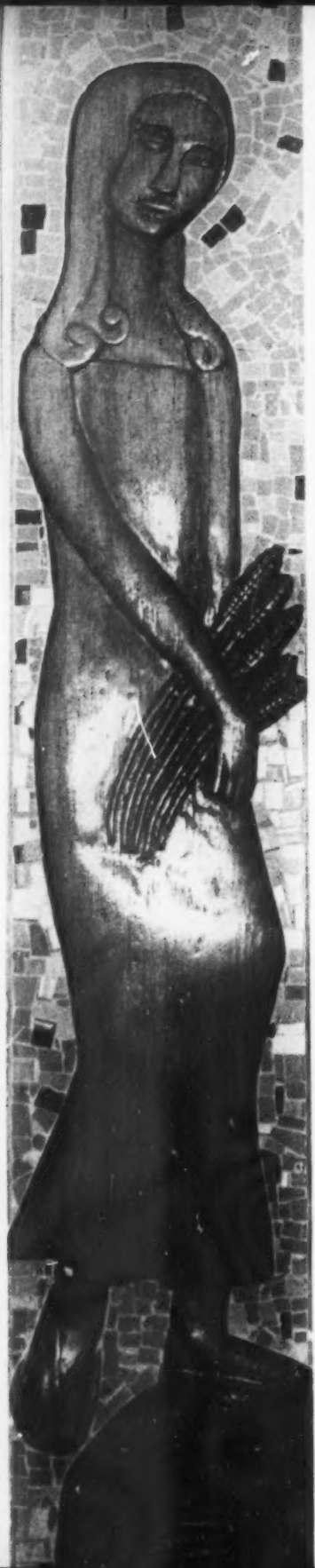
As for materials, we have found ceramic tiles inexpensive and excellent for the beginner. Local tile stores often have broken pieces they are glad to get rid of at bargain prices.

Briefly, in making a wall mosaic you first select the surface to be tiled. (We used 5-ply plywood.) Then choose a design to fit the space and the colors of tesserae needed to execute the design. The rest is a matter of cutting and fitting the tile and adhering it to the wood with a tile adhesive. The last step is to rub in the grout so that all the crevices around the tesserae are evenly filled. Simple? Yes—and fascinating!

Mosaics can be made of paper and this activity often leads to further interest in working with more permanent media in the same manner. Paper mosaics present exciting problems in design and color—and they offer an opportunity to use all those little scraps of colored paper that accumulate! Magazines are another excellent source for colored paper.

Students' first wall mosaic measures four by eight feet. Figures are glazed ceramic tile set against background of encaustic tiles sprinkled with gold ones. Panel adorns school's main hall.





Ambitious wood carving and mosaic combination involves two students who are skillful in work with wood. One begins here to arrange and glue tesserae to background. Setting bed around figure is chiseled out to depth of about three-quarters inch.



Boys who originate wood-mosaic idea handle the wood-carving themselves but class discussion determines choice of subject, color scheme and treatment. Other students join in finishing — cutting, fitting and setting tesserae.



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And then there are seed mosaics! Here students can really become creative artists. Materials consist only of cardboard, glue and seeds, and the choice of seeds will be indicated by the design or vice versa. You will soon learn that seeds have endless variety in form, color and texture.

Charles Schlein's paragraph "Wood-mosaic-sculpture" in Joseph L. Young's book, *Mosaics*, was an incentive for two of my third-year art students to try combining mosaic with bas-relief wood carving. These boys had previously shown much interest and some skill in doing wood carving so they immediately saw the interesting possibilities of such an experiment.

A five-foot length of white pine two inches thick and 12 inches wide was obtained for each boy. The class discussed the subjects for the panels and finally two types were decided on: pastoral figures that could represent Greek mythological characters such as Demeter, goddess of the harvest, and Pales, guardian of shepherds and their flocks, or the Biblical characters, Ruth and David.

The two wood carvers lacked the experience and ability to design and draw the figures for the panels so another student volunteered to do this part. But when the carving began, the two boys needed no help. They worked steadily for about 12 weeks before they were ready to smooth the wood with fine sandpaper and add the finishing touches.

In order to darken the wood so there would be a contrast with the tile background, a small amount of burnt sienna was dissolved in a commercial wood sealer and brushed on. Any excess was quickly wiped off. This was allowed to dry thoroughly and a coat of clear shellac was applied. When this was dry, the wood was polished with steel wool to give it a satiny smoothness.

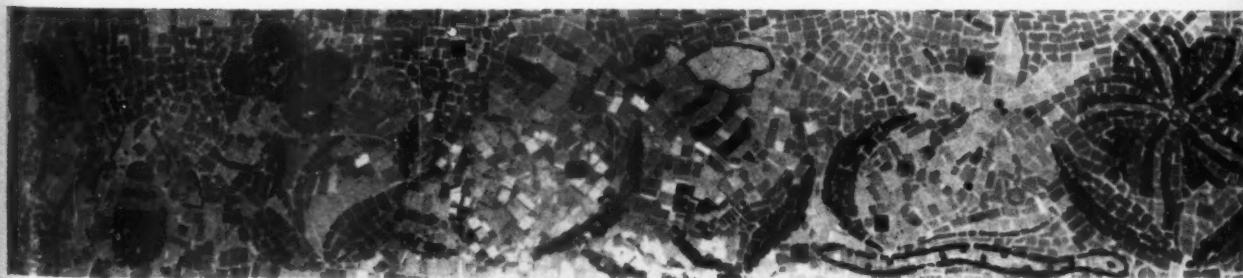
Now the boys were confronted with the problem of inlaying the tile so that it would stay in the background as a complement to the wood sculpture. As Mr. Schlein suggested, this presented the problem of harmonizing two unfriendly mediums. For us the secret seemed to lie in the semi-gloss and color of the tiles. We tried several different colors and finally decided on light and medium brown, cream and beige. The neutrality of these shades emphasized the im-

portance of the wood. Again the boys accepted the help of other students to complete their panels, as cutting, fitting and setting the tesserae can use many hands.

I feel the completed panels were successful for several reasons. They show a harmonious combination of two divergent materials, they are attractive decor in our school foyer, and perhaps most important they are the results of integrating the different talents of various students to create something of lasting beauty. •



At work on panel for Registrar's office (finished design below) group uses reverse mosaic method, pasting tesserae face down on paper, then turning the whole upside down in adhesive that has been thickly spread over plywood backing.



1640 HANDS MAKE AM



Entire mural stretches 24 feet in foyer of Livermore's East Avenue School, lasting reminder that community worked together in new way.

By **MARJORIE KELLEY**

Supervisor of Instruction
Livermore, California, School District
Photographs courtesy Alameda County Schools

A permanent mural in the new East Avenue School in Livermore, California, knew the touch of 1640 eager and creative spirits, before it took its place in the foyer.

The mural project was initiated to give the children an aesthetic experience and to develop citizenship through pride in their school and city. The theme of the mural is "Livermore—Past and Present". It was chosen because it gave children from kindergarten through eighth grade an opportunity to participate and because it complemented the study of the community which occurs with varying emphasis in all grades.

"Old-time" Livermore citizens helped prepare the children by telling stories and showing historical photographs, and the newspapers reprinted some historic news of the early days. Next, in their own classrooms, the children made two pictures—one of historic Livermore and one of modern Livermore. From these hundreds of pictures Principal David J. Dalke, District Supervisor Marjorie L. Kelley,

artist Nicholas Ronkes and some of the "old-time" residents selected the drawings to be used for the mural.

The children who had made the selected drawings helped Mrs. Kelley arrange them on a long piece of butcher paper. After the mural cartoon was completed the final design was traced on four 4x6-foot pieces of half-inch plywood.

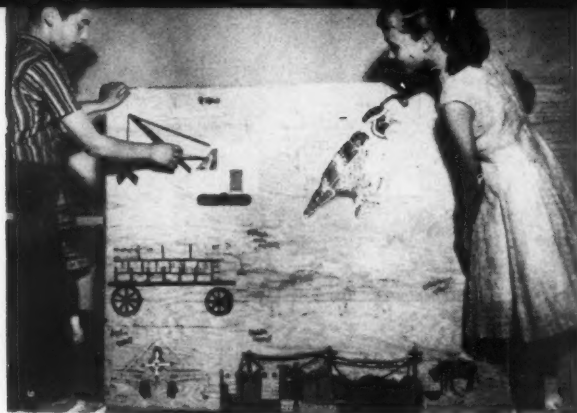
For 20 school days all of the children took turns coming to the multi-purpose room, 10 or 15 at a time working on the mural for half-hour periods. They did all the cutting, fitting, gluing and grouting.

The mural is made of Amtico vinyl tile, the kind used on floors. This material was selected because children can work with it without special tools and because it presents no safety hazard. Also, this vinyl product, available in a wide color range, complements the modern structure of our building.

The tiles were first cut (on the paper cutter) into one-inch, half-inch and quarter-inch

(continued on page 3)

AMURAL



Right section in process shows California quail, hay wagon, Livermore view, represents gravel pits and cattle industry.



Under author's supervision, children clean tile as they go along on second section from right.



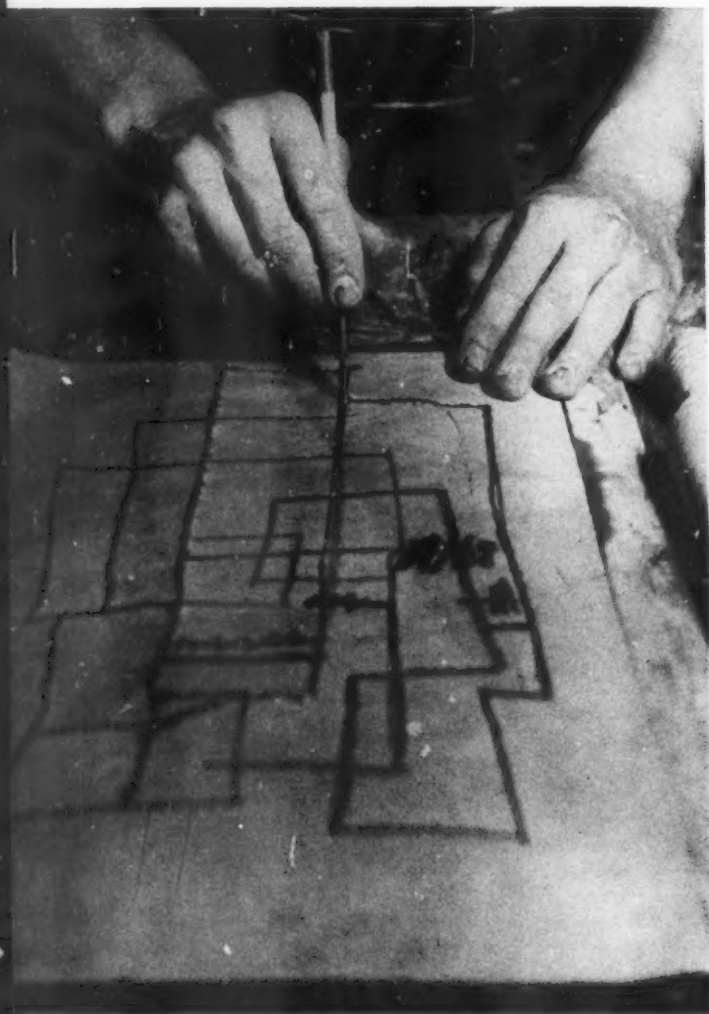
Pursuing community theme, first car, first church, school bus, train station, Livermore street scene appear in third panel from right.



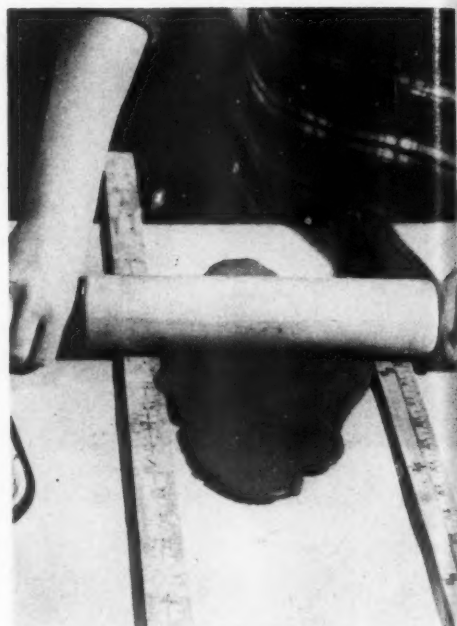
In left panel are rodeo, carnival, typical house, live oak tree and children playing.

LET'S START FROM SCRATCH!

Why not try making ceramic tiles? Any kiln-equipped room can provide for mosaics of true distinctiveness.



On basis of cartoon or plan for finished mosaic, design is drawn into still damp clay. Pieces are cut with sharp instrument along lines of design. In this instance, design is placed over clay, eliminating process of transferring drawing from paper to clay.



First step in preparation of ceramic tiles is wedging and shaping of clay. A generous amount (depending on size of object to be made) is rolled out on a smooth surface with ordinary rolling pin. Two yardsticks under roller keep clay evenly thick, important to tile-making.

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Student chooses ceramic glaze colors to apply to clay pieces. In this case, yellow, browns and black were used. When tile-maker is satisfied with colors, pieces are ready to fire.

After firing tiles are carefully set in accordance with original design, glued with ceramic tile cement to plywood base. Narrow moulding frames this arrangement and it's ready to hang as wall decoration. Tiles could be mounted in plywood-backed frame and spaces grout-filled.

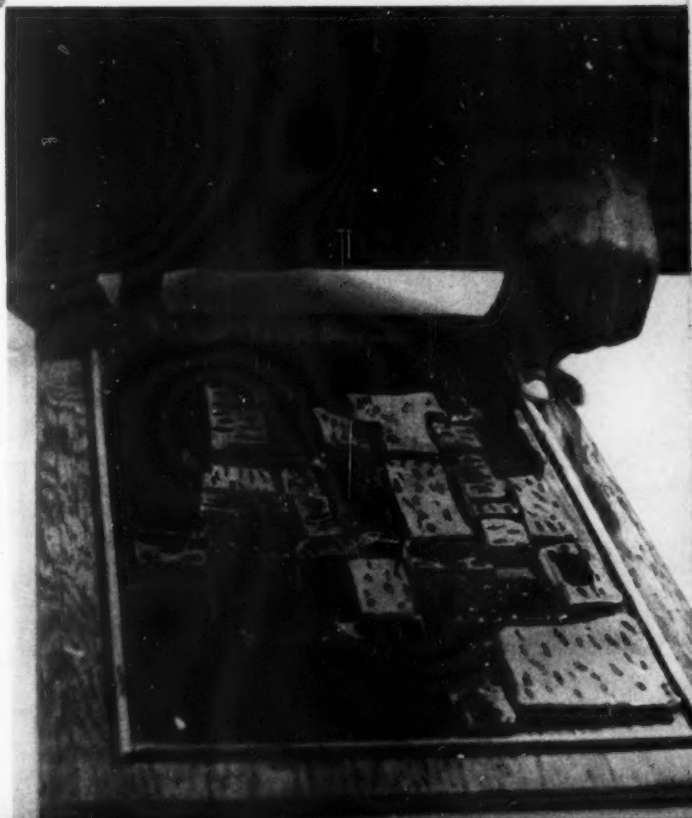
Clay pieces are carefully separated and left to dry slowly in damp box. They have to be thoroughly dry from center out. To get uniformity in surface appearance, edges are smoothed with sharp knife. Careful work at this stage avoids waste of time, clay in re-making tiles.

By **EDITH BROCKWAY**

To start from scratch—to make your own clay tiles, decorate them and fire them—insures heightened interest in mosaic-making in any junior or senior high school art class.

A kiln and facilities for such clay work are prerequisites but if you have them available the making of the tiles will add much to the students' appreciation of mosaic work.

When you start with the idea of creating the tiles themselves, the final mosaic designs may be applied to wall hanging, tabletops or decorative tiles—whatever the students choose. •



Stained glass mosaics—

Treasure Looted from the Kitchen Shelves

By **IRENE K. TEJADA**

Instructor in Art
University School
University of Michigan

and **DAVID F. GUILLAUME**

Teaching Fellow
School of Architecture and Design
University of Michigan

The change from the austerity of a few years past to the present delight in richness, even opulence, is clearly seen in all areas and on all levels of contemporary art. This "Baroque" or "Romantic-Modern" style emphasizes the exotic, the luxurious, and is rather less insistent on the efficient and practical. Today men and women dress in colors, materials and styles that only a few years ago would have seemed garish. Furniture, publications, films, office, farm and kitchen equipment all give evidence of this change in attitude.

Among the most delightful manifestations of this enjoyment of richness has been the revival of mosaics and stained glass. Restaurants, drive-ins, hot-dog stands, banks, air-

line terminals, offices, schools and homes flaunt walls, ceilings and floors of mosaic no less opulent than those of Byzantium, and stained glass walls and ceilings are more and more common. Stained glass has lagged in popularity partly because of its usual association with the ecclesiastic, as well as the difficulty of its fabrication in the traditional manner. Mosaics, on the other hand, have been applied to every conceivable surface and object and tesserae are available—when not looted from kitchen shelves or the seashore—in every imaginable material at any hobby shop, art supply house or five-and-ten-cent store.

The implications of this revived interest in these areas have considerable importance for the art education. In recent

Eighth-grade students select pieces of colored glass, arrange them in compositions on pane of ordinary window glass. Fused tesserae may be handled freely as edges are rounded during firing process but it's wise to use tweezers with un-fired pieces.



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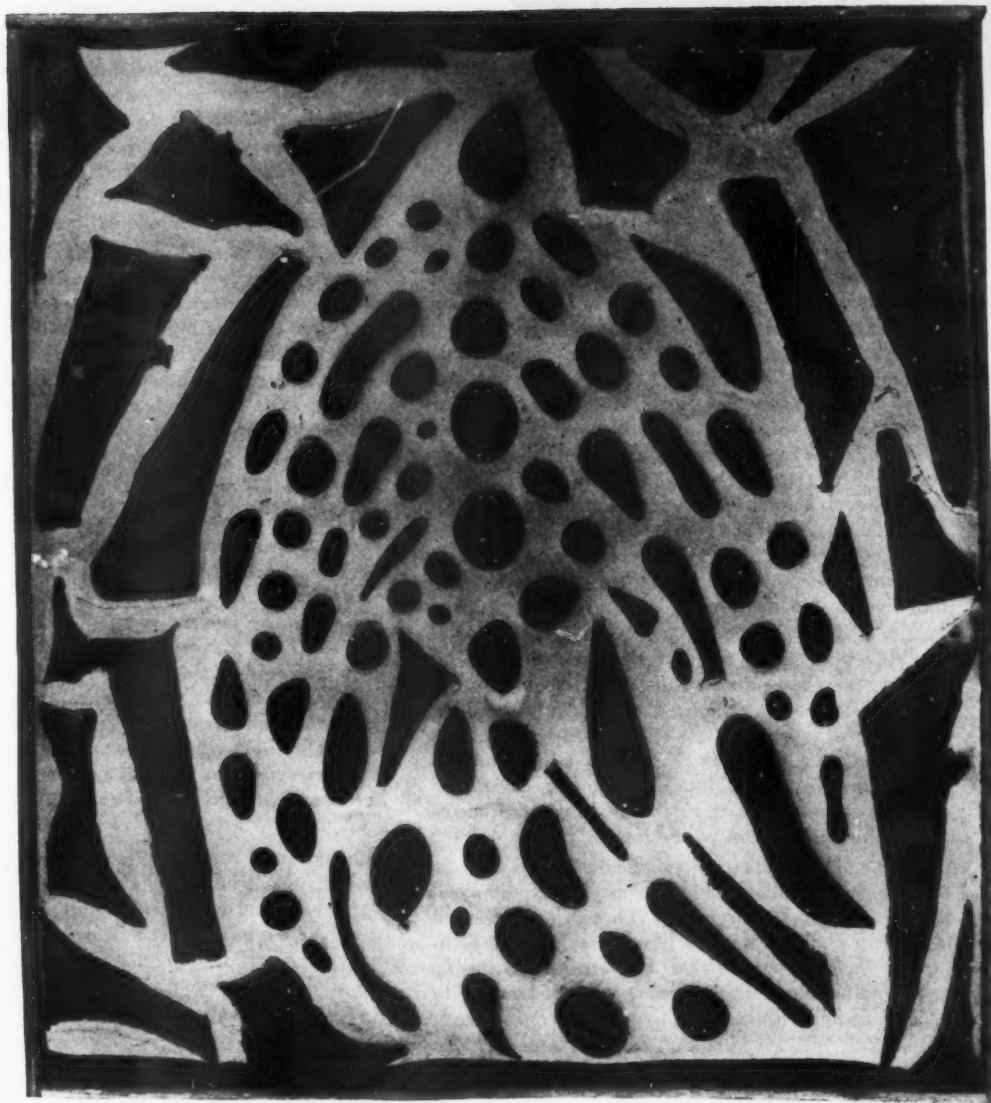
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Liquidly brilliant mosaic is made of pieces of pre-melted colored glass. After they are cemented to base of plywood (or Upson board or Masonite) grout in interstices heightens their special radiance.

Student tests varying combinations of scraps, stands pieces against light to learn effects they produce.



years considerable mosaic work has been undertaken in all levels and types of schools, and in some few places simplified work with stained glass has been attempted. Some interesting variations in both areas have been developed at the University of Michigan Laboratory Schools, where considerable experimentation has been done using fused glass in both mosaics and stained glass.

The glass used is that commonly found at home. Almost any glass, clear or colored, opaque or transparent, is suitable (except oven-proof glass because of its high melting point, and most of the inexpensive red glass turns brown when heated).

The glass can be broken to appropriate size by enclosing it in heavy cloth (burlap bags are excellent) and beating it with a mallet. More precise

(continued on page 38)

PROFESSIONALLY SPEAKING...

ALEX L. PICKENS

Instructor in Art and Art Education
University of Michigan, Ann Arbor

■ Team learning may mean faster learning. In experimental classes at Dedham and Wellesley in Massachusetts, youngsters who were grouped in pairs and teams of three completed an entire year's spelling course in seven weeks. Each team is quasi-independent of the teacher, working out some of its own assignments and learning procedures. Bright and dull pupils may find themselves on the same team. But each youngster, school officials report, stays alert rather than lose the respect of his teammates. A good deal of self-direction is necessary. Pupils find their own rates of learning, check their progress and set up their own goals. Superintendent **Harvey B. Scribner** of Dedham likes the experiment. He believes the team approach "stimulates initiative in skills-learning".

■ California's most controversial educational issue this year may be President **Paul Martin's** use of educational television at Compton College. Martin replaces professors wherever possible with filmed lectures, projectors, and closed circuit TV. Nearly a thousand students in first-year psychology never face a lecturer, and over a thousand freshman algebra and English students are film-instructed most of the time.

President Martin talks enthusiastically of his "break-through in education" and scorns the experimental nature of other TV projects. Although students and faculty are cool to "Martin's Revolution" and the California Teacher's Association has condemned it, he expects to handle a 100 percent enrollment increase in the next decade with only a 30 percent increase in staff.

■ "There is a temptation to tell every college student that teaching needs him. Certainly in most teaching fields in the years of the near future, the colleges will face a crisis in meeting their requirements for well-qualified teachers."

With these introductory remarks, **Fred M. Hechinger**, Associate Editor of the Bridgeport, Connecticut *Sunday Herald*, cites the primary purpose of the recently published booklet, "College Teaching as a Career," which was prepared by the Committee on College Teaching of the American Council on Education.

The publication was made possible by a grant from the Ford Foundation's Fund for the Advancement of Education. It includes a number of splendid articles that describe in some detail the rewards of college teaching. Noteworthy in this excellent collection is a brief essay written by **Mark Van Doren**, author and Professor of English, Columbia University. In this article, "Teacher and Student in Search for Truth", Professor Van Doren speaks for all teachers, whether elementary, high school or college, when he defines the greatest reward afforded by teaching:

"The chief pleasure of teaching is the pleasure of seeing students begin to think for themselves. And college is the place where they are expected to do this. In school they were expected to memorize and learn; in the final stages of education they will be expected to specialize; but in college, and nowhere else, their business is to discover their own minds and to start using them in the best way of which they are capable."

"The teacher's responsibility—it is also a privilege—is to see that this hard work is done well and happily."

"The work is indeed hard, as it must be since its purpose is to transform a child into a man; but there is no work that makes so happy those who do it well. The excitement of learning who we are and what our minds can do has no parallel in life. And the teacher is the one who helps this miracle emerge. He does so by always making sure that his students keep their attention on essential things; the essential questions, of course rather than the essential answers, since there will never be any answers of that sort. The questions are the thing; and they can never be exhausted; the student can live with them until he dies; they will not wear out with use."

Although this booklet has been designed for the college student, it will be of great value to those exceptional high school students who have indicated an aptitude for or an interest in teaching as a career. "College Teaching as a Career" is being distributed by the Association for Higher Education, 1201 Sixteenth Street N.W., Washington 6, D.C.

■ It is interesting to learn that reputable manufacturers of color products are sufficiently concerned with classroom needs to subscribe to the service of the Crayon, Water Color Craft Institute, Inc. This is an organization that retains a toxicologist to test products of member manufacturers for safety. Concern with quality of school art products would be pointless if they did not qualify in this special regard, so the Institute subjects them to an exacting certification procedure to insure that health and quality standards are met, then authorizes the use of the "Certified Product" seal (see cut) as a guarantee of safety and top quality. The authorization to display the CP seal is revoked if a product falls below quality or toxicity standards. Spot-checking and an annual legally-sworn affidavit are two ways the Institute safeguards the integrity of the CP seal.



■ Every state in the Union may place statues of two of its distinguished citizens in the U.S. Capitol's Statuary Hall. For 35 years **Henry M. Rice**, pioneer statesman

from Minnesota, has stood alone to represent that state in this National Hall of Fame. Now **Maria L. Sanford**, a school teacher, has joined him. She holds the place in recognition of 67 years as a teacher in Connecticut, Pennsylvania, and at the University of Minnesota. Her ex-students united with state legislators and others to express their appreciation for a highly-revered and dedicated teacher.

■ Colored pencils make for neater, better and more careful writing in the elementary grades, according to the report

of a recent experiment conducted in the Bloomfield, New Jersey, public schools. After boxes of seven colored pencils were issued to each of 350 third-, fourth- and sixth-graders in three schools, an immediate continuing improvement in writing skill was noted, particularly in the third grade. The youngsters tended to write larger, which teachers thought was good. They tended to avoid erasures and in general kept their papers neater. Mathematics papers particularly were markedly improved.

Each child was given complete freedom in selecting colors and each used all seven provided. Blue proved to be most popular with red a close second. Green was used regularly, orange used least. Older pupils seemed to favor violet and purple.

Unenthusiastic at the beginning of the experiment, teachers ended up liking color because the pencils did not require sharpening as often as anticipated and the papers looked better when posted on the bulletin boards.

Results of the experiment in Bloomfield, sponsored by a pencil manufacturing company, are reported more fully in the November issue of the *New Jersey Educational Review*.

■ If you have not read "The American High School Today" you may wish to look for it at your bookstore in paperback or hard cover. This is the report by **Dr. James B. Conant**, president emeritus of Harvard University, made after visiting 55 high schools in 18 states over a period of two years.

Important statistics noted: the number of high schools in the U.S. should be reduced from 21,000 to 9,000; able boys too often specialize in science and math at the expense of languages and to the neglect of English and social studies; able girls too often avoid mathematics, as well as science and foreign languages; all students should be urged to include art and music in their programs. Dr. Conant recommends that highly gifted students be allowed to take some college-level courses while they are still in high school for possible advanced standing when they reach college. He strongly urges concentration in a single foreign language so that the student may be able to acquire a real grasp of the language rather than a superficial knowledge of the grammar.

Dr. Conant's study was financed by a \$350,000 grant from the Carnegie Corporation.

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PAINT WITH A BRAYER: 16 mm film in sound and color by Reino Randall, Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, Calif. Sale: \$75.00, Rental: \$4.00.

Reino Randall has produced a film on brayer painting remarkable for its directness and simplicity of detail. Mr. Randall, who teaches at Western Washington State College at Ellensburg, has produced several other films on media. The focus of this film is on the possibilities for experimentation with the brayer, thereby indirectly pointing up the process itself.

The spectator may be curious about the brayer used in the film, since it gets such rich effects. The film does not give its source but Mr. Randall informs us that the gelatin-type brayer he uses can be obtained from the American Roller Company, Dept. AA, 1332-34 North Halsted Street, Chicago. The brayers come in two-to five-inch widths and sell for \$2.00 and up.

The brayer permits rather large, free effects and it has become widely used in art classrooms. The gelatin type is worth looking into, since it allows the student easier manipulation.

• • •

DIMENSION OF DESIGN: A Report on the Second Annual Conference of American Craftsmen, published by the American Craftsmen's Council, 29 West 53rd St., New York 19, N.Y.

The artistic validity and healthy vitality of contemporary crafts is evident in the recently published report of the Second Annual Conference of American Craftsmen, *Dimension of Design*. Out of a conference in which many points of view were projected and debated, there come urgent manifestos or pronouncements that will reshape American crafts.

The reader is struck, however, by the kinds of concerns expressed by the speakers, panelists and participants. Of minor importance, evidently, were the technical problems of the craftsmen. This could, of course, have been due to the theme, *Dimension of Design*.

Such men as George Culler, San Francisco Museum of Art, Josef Albers, Yale University, David Chapman, industrial designer, and William Kolodney, adult educator, set the pace for the conference with their opening addresses on the theme. It was in the expansion of the theme in the discussion group topics that many fresh ideas came out. These topics were "Discipline and Freedom", "Vision and Individual Response", and "External Pressures on Creativity".

Of the main addresses summarized in the report, Josef

Albers' is the most provocative. His remarks pertained to the education of a designer in terms of discipline and freedom. The basic course in design, as he developed it at Yale, was used to illustrate Albers' concept of design education. Conference participants seem to accept Albers' idea of what design is, but his means were rebutted. The reader is apt to be confused by meanings as Albers explains his educative process. For example, he states: "We do not believe in so-called self-expression, neither as a way of study, nor as an aim" and then later, "behavior produces form—behavior of material plus behavior of ourself". He also believes that "after the present fashion of self-expression and over-individualization, manual work and art and craft will be needed and will be asked for to give weight to the development of ability and will, the first and last justification of education." There are some inconsistencies within his concepts as well as an indifference to current research in human behavior. Nevertheless, Albers' ideas on color and the nature of design reveal some insights that are impressive and stimulating.

Reports of discussion groups of conferences long past are often so much warmed-over mish-mash. This is not true of *Dimension of Design* which records the brainstorming of the participants with freshness, continuity and significance. The total effect of the report is to show us the contemporary craftsman is thinking of himself in relation to his society. He continuously evaluates his own work as a craftsman. His work is a serious art that he intends to approach with intelligence and intensity. *Dimension of Design* indicates growing stature for the craftsman in the field of art. It is unlikely that the contemporary crafts will be dubbed "minor or decorative arts".

• • •

WHAT'S IN A NEIGHBORHOOD? A filmstrip produced by the Ohio Art Education Association: purchase through Mr. Jack Mueller, 5069 West Eastwood Circle, Cincinnati 27, Ohio. Cost: \$5.00 plus postage, 1958.

One of the most rewarding aspects of teaching art is the opportunity to see the way students perceive things around them and give meaning to them, each in his own way. The Ohio Art Education Association has produced an effective filmstrip illustrating the ways in which students perceive their neighborhoods. Because the filmstrip is in color, another dimension is added. The media represented are as varied as the perception. Both two- and three-dimensional treatment is used. The filmstrip would be useful to point up the importance of

each student studying his environment and then seeking the creative means by which he can best interpret it.

...
ART THROUGH THE AGES, Helen Gardner: Fourth Edition by Sumner Crosby, Harcourt, Brace and Company, New York 17, N.Y., \$6.50, 1958.

That sturdy old workhorse, *Art Through the Ages*, has been revised again, this time by Sumner M. Crosby of Yale University's Department of Art History. As before, its coverage of art history is broad, yet tersely written, compacting the panorama of art through the ages into some 800 pages.


Art of Russia, Southeast Asia and the pre Columbian Americas are treated in more detail in the new edition. Dr. Crosby has made revisions to bring it in line with new discoveries established through research in art history. New color plates and black and white illustrations give the revision a greatly improved look over its predecessors but it is still a survey text that obviously requires considerable reference to other material if the mind of the beginning student is to be stimulated.

...
JAPANESE PICTURE SCROLLS, Elise Grilli

HIROSHIGE, Takashi Suzuki, Art of the East Library, Crown Publishers, 419 Fourth Ave., New York 16, N.Y., 1958.

The Art of the East Library has brought out two little booklets, *Japanese Picture Scrolls* and *Hiroshige*. The text in each instance is devoted to a brief summary of the way in which the art or artist evolved, along with a description of the color plates included. While the work of Hiroshige was more easily described in a short text, only a glimpse is possible of the Japanese picture scrolls. A number of good books printed in Japan on the art and artists of that country are available here, but they are expensive and seldom in English translation. However, *Hiroshige* and *Japanese Picture Scrolls* contain reasonably good color plates and a text in English. For browsing purposes, these books would be valuable in a school or public library or for the beginning collector. •

When ordering books, please mention to publishers that you read Mr. Johnson's reviews in Arts and Activities.




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1640 Hands

(continued from page 28)

strips, then further into squares. These pieces of tile were kept in little dishes according to color. As the children needed the colors they went to the table and selected them.

We began by working on the large areas. The pieces that fitted as they had been cut were placed around the edges first. A piece that did not fit could be exactly shaped with ordinary school scissors. We found as we went along that fourth- through eighth-grade children could successfully cut and shape the tile. The younger children did no cutting but positioned ready-cut tiles in the larger areas such as background and streets.

When all the tiles had been set it was time for the grouting. We spread Amtico plastic grout over the entire surface, then later wiped it clean with a solvent. The panels were hung and joined, ready to be viewed by the community.

On the big night it was a little difficult to get an overall view of the mural be-

cause each child led his parents to the place where he had worked and pointed out what he had done: "I put in these pieces." "This is what I did." Or "I drew this."

The manufacturers of the vinyl tile were so impressed by both the spirit and the result of this project that they have offered to help any school that wants to embark on a similar undertaking. Write to the Decorator-Design Department, Amtico Flooring Division, American Bilrite Rubber Company, Trenton 2, N.J., on your school letterhead and mention that you have read "1640 Hands" in Arts and Activities. They will send you a box of samples to show you the selection of colors. When you decide to go ahead, materials may be ordered direct from the company at a special price.

Stained Glass

(continued from page 33)

shapes can be cut with an ordinary glass cutter. Care should be taken to avoid cut fingers! Use tweezers!

To prepare tesserae, the pieces of glass

are placed on kiln shelves heavily coated with kiln wash, flint or clay. The shelves are then stacked in the normal manner and the kiln fired slowly to the desired heat. Glass heated to approximately 1450 degrees will fuse only enough to smooth its sharp edges and will generally retain its original shape. Glass fired to higher temperatures will fuse completely and alter its shape considerably, moving toward a spherical or rounded form.

It is possible to overlap one color or quality of glass with another to mix the colors or create new qualities. It is also possible to use pieces of metal, sprinklings of sand, or chips and threads of glass—placed between two layers of glass, or on top of a single piece—to create interesting variations of color or texture. Metal enamels can also be used to add color (apply transparent enamels rather heavily). Unusual shapes can be achieved by overlapping several pieces of glass. Warning: the glass must be heated and cooled slowly; sudden changes of temperature will shatter it.

These fused-glass pieces are then used as ordinary tesserae and cemented to a solid support, the whole being finished

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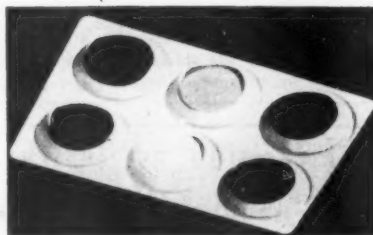
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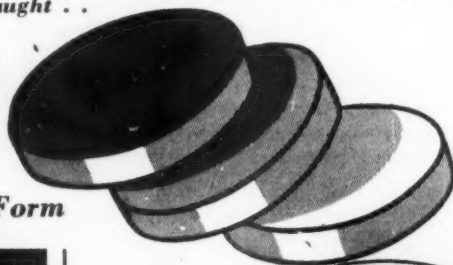
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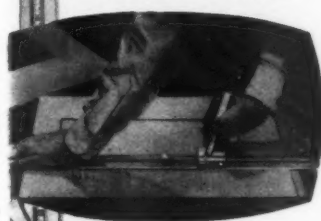
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by filling the interstices with plaster or grout. Tesserae of transparent glass somewhat resemble cabochon gems and, when partly embedded in grout, glow with a special radiance.

The development of stained glass panels is equally simple. Glass pieces are arranged in the desired design on a sheet of ordinary transparent or translucent window glass, which is then fired in the kiln as described above. Here again, overlappings, the use of enamels and the introduction of foreign materials add interest. Especially exciting can be the trapping of air bubbles between layers of glass, or the contrasts obtained between areas made up of large pieces of glass and areas composed of rather finely chipped bits and chunks fused only to the point where they will adhere one to another but not melt and flow together.

These fused panels of stained glass are soft and easily broken as a result of firing and should be protected by deep frames or even deep shadow boxes.

Countless varieties of the suggested techniques may be executed, each with entirely new and fascinating results. These results will vary in degrees of interest and complexity depending on the initiative of the artist.

Jewelry

(continued from page 13)

and gives a strong joint, will not show if carefully handled and can be protected with a coating of liquid yellow ochre when further soldering is done on the same piece. "Sparex" is the acid we use to clean the soldering as it is safer than sulphuric acid in a classroom.

The well cleaned (with fine steel wool) joint and pieces of silver solder not more than 1/16-inch square are moistened with borax or a liquid flux. One piece of solder is placed directly on the joint. The entire piece of silver is then heated with the torch, the most heat concentrated on each side of the joint. The silver must be heated enough to melt the solder or it merely forms a ball and will not adhere. Solder flows to the hottest part so it is important to heat evenly both sides of the wire to be joined. The moment the solder flows, the heat must be removed or the thin wire will also melt. Sterling silver breaks down just above 1500 degrees and flows at 1640. (At this point it is good to take a scrap of silver or a half

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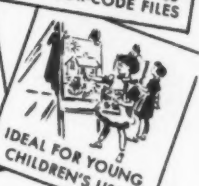
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inch piece of wire and heat it to its melting point as a demonstration of how decorative little balls can be made as well as how easily silver can be broken down.) When the joint has been soldered copper tongs are used to place the silver—without splashing—in the pickling or cleaning solution. Finally the piece is washed in clear water.

The continuous piece of wire can now be bent into the shape of the design or changed at will. Single pieces of 20 gauge wire are now adapted to the inner part of the pattern. These wires must touch the outer wire in several spots as well as each other but it's best not to cross them. Many short pieces or one continuous piece may be used. A plain piece of flat 22-gauge silver, circular or free form in shape, may be domed with a dapping punch and die and used to give a contrast and a center of interest.

Each girl now works in her own working area on a small asbestos piece or charcoal block which she can take directly to the soldering area when ready. Several joints can be successfully made at one time with good success. The least amount of solder to make a solid joint produces the best workmanship. If a piece accidentally gets too much heat and the wire breaks down, repairs usually can be effected by inserting a new wire in the spoiled area. All waste silver is saved for making little balls and fusing.

If the piece is a pendant, a small loop is soldered in place at the top for a loop and chain. If it's a pin the catch is soldered on the left and the joint on the right, the pin stem to be inserted after the pin is polished. If too much solder has been used or parts of the wire have partially broken down, a good filing with a needle file will correct the fault. After she has finished this piece, each girl has quite thoroughly mastered hard soldering and can tackle almost any other soldering job.

Finishing and polishing involve a number of stages. If filing has left deep scratches, a fine emery cloth, then powdered pumice and finally the polishing powders will take them out. A powered buffing wheel will speed up the work but it can be done by hand. A white diamond compound or tripoli on a muslin buff removes small scratches and gives an excellent polish. Sometimes it takes a brush on the polishing arbor with white diamond, tripoli or

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rouge to get into crevices that the muslin buff cannot reach. Finally a rubbing with red or white rouge heightens both color and polish.

To get the black off hands and silver takes a brush and a fairly strong solution of liquid soap and ammonia. If it appears that the polish on the silver is not good all over, the finishing process outlined above must be repeated.

Yes it takes time—but all the troubles of soldering, filing and polishing are quickly blotted out when the shining silver jewelry emerges from its final bath. It is a treasure that will last a life time.

Textures

(continued from page 19)

children's innate sense of texture and design patterns. Older children find ways to use paint brushes for dry, wet and speckled effects. They draw blades of grass with many quick strokes or dots and they show texture on buildings by outlining bricks and strips of wood. In modeling with clay, children use their hands or simple tools in varying ways to suggest long, short or curly hair and the roughness or smoothness of the objects they are modeling. These are just a few of the intuitive ways children show textures in their art work.

In many art activities textures can be used and created. In the graphic arts, for example, children may

- (1) apply printer's ink to leaves and make an impression of the veins and textures on paper,
- (2) carve textures in a block of paraffin or melted wax, apply printer's ink to the block and print it,
- (3) apply tempera paint to a cut head of cabbage, a lettuce leaf, a piece of celery or a bean pod and print it on paper or cloth, and
- (4) prepare designs for silkscreening by laying textures under the cloth and heavily rubbing across the objects with wax crayon.

In painting, drawing and picture-making, textures can be used and created as children

- (1) place textures under paper and rub over them with the side of a wax crayon,
- (2) organize cloth, paper and nature forms into collages, and
- (3) arrange forms on sensitized paper and expose the arrangements to a few seconds of light, producing a photogram.

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Children can use shells, corn, sticks, forks and other objects to make impressions in clay, then allow the imprints to dry and ink the clay for printing.

In weaving, dried grasses may be used on the looms may be threaded with yarn, string and fiber of different weights and thicknesses. Children may also explore the possibilities of twisted paper, aluminum foil, reed, wire, leather thongs, rope and cloth to get textural variations in weaving.

In constructions, texture variations are obtained by cutting, incising, curving, twisting, bending and weaving paper for sculpture. Melted crayon may be poured over wire forms or wire sculpture may be covered with strips of paper or netting that has been dipped in plaster.

America is striving to set the pace in the space age and now seems to emphasize science and mathematics to a point of imbalance. Art educators must continue to show the uniqueness of art education and the creative mind.

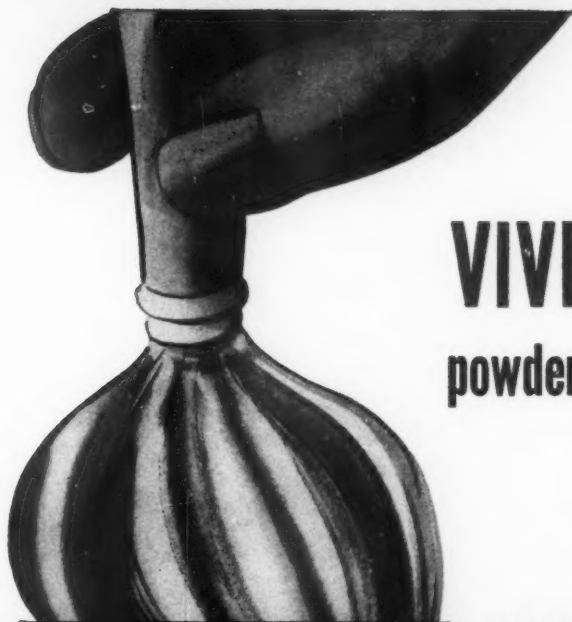
America needs the probing intellect, the creative being who is possessed of insatiable curiosity, the same insatiable curiosity with which children are so generously endowed. Children—who glory in the butterfly's beauty, who run their hands over shaggy bark or kick a stone into a pool of water—need to have unlimited experiences with the sights, sounds, and textures of their curious world.

No Two Alike

(continued from page 9)

as when moistened with water they fit the shape of the tray. Enamel is sprinkled evenly inside the stenciled area—one color or two or three colors shaded together—or a small amount of enamel may be dusted around the edges of the open area. Each color is usually fired separately but not too completely until the last color is on. Liquid gold applied with a fine pen is frequently used to bring out detail or for emphasis. Applied last, this is fired at a lower temperature (around 1200 degrees) for about two minutes.

The finishing of the tray involves filing and polishing the edges smooth and clean. A piece of felt slightly larger than the bare spot of copper on the back and harmonizing in color with the tray is glued to the back giving the tray a finished appearance and a final touch of practicality.



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